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make drawings¹, but unfortunately we did not pay attention to this matter until we had seen Pihlegodagaige. 532.

This was due to the frequent occurrence of rough drawings and scribbles made by Tamil gall-nut collectors in some of the rock-shelters sometimes used by the Henebedda Veddā. The Veddā obviously had nothing to do with these, and they denied that they were responsible for the only other drawings that we saw, namely those of an elephant and two men in Puchikiri-ammagaige.

Probably drawings are made in many of the sloping rock-shelters and are habitually washed away by the monsoon. Indeed this view was put forward by the men of the Sitala Wanniya group who stated that all Veddā could make pictures.

Pihlegodagaige was, however, specially well situated for the preservation of the drawings, and the pictures on the back-wall of the cave were never touched by rain. The drawings were usually made by women, who said they did them when they were waiting for the men to return from hunting, apparently merely to amuse themselves. We feel confident that no magical import attaches to these pictures, the usual subjects of which are men and women, various animals and the hide vessel *maludema* (Sin. *hangaru*) in which honey is collected. Ashes were mixed with a little saliva in the palm of the hand and streaked on to the rock with the forefinger of the right hand, the spots of the leopard being put in with a charcoal paste prepared in the same manner. [386]

Plate LVI, fig. 1 shows on the right a *maludema*, a vessel made of deer's hide in which rock-honey is collected. The radiating lines which make this drawing appear like the sun's disc, represent handles made of loops of creeper, while the spots inside indicate the honey. The *maludema* (a photograph of which is given in Plate LXV) is a favourite subject and occurs in a number of rock paintings. Below the *maludema* on the right is a dog and below this a leopard is represented. On the

¹ Mr H. C. F. Bell has written to us that he has seen drawings in the rock-shelters used a few years ago by the Veddā of Tamsakaduwa, and Mr Alfred Clark formerly of the Woods and Forests Department has also observed them.

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so as to project downwards between the legs: the radiating lines above the head were said to represent hair. In the lower part of the photograph in the centre is a dog. The next three figures represent a bow and arrow, a woman and a man, looking at them from above to below. On the right is a group of men. The lower figure in this plate shows a sambar deer in the centre and four dogs, two men and a woman. Plate LX shows a leopard, a dog and several men and women. 532

The figures of elephants and a man with a bow and arrow on Plate LXI were drawn on grey millboard and were so faint that it was necessary to blacken them before reproduction. The carelessness with which the trunk is put in is noteworthy.

The only other occasions on which we saw pigments used were at the Bambura Yaka and Rahu Yaka ceremonies described in Chapter IX, black and yellowish-brown marks being made on the properties prepared. The black marks were made with charcoal paste, the brownish marks with turmeric. [387]

PANTOMIME.

The only other art practised by the Veddas is that of pantomime from which they undoubtedly derive real pleasure. Within the limits of their daily experience they are good actors, and will most faithfully portray their own method of doing things. The first with which a number of Henebedda Veddas spontaneously prepared the properties for a pantomimic exhibition of honey-gathering, and then enacted the scene at Badiyagalle caves, was very striking and has been referred to in Chapter IV. 536

Another piece of pantomime which we never saw enacted spontaneously but which was performed at our request, was the stalking of game. Directly the object to be "stalked" had been indicated, the stalker fixed his eyes on it, and then approached noiselessly and warily, with body bent and head forward, every muscle ready for instant action, till within a few paces of the object when he would straighten his body and return to the rest of the party at his usual easy pace.